

THE PLAYS THIS WEEK.

THE MOZART BEGINS ITS SEASON.

Gus Williams and Sprightly Jarbeau at the Theatre—"Hazel Kyrle" and the "Grey Mare" at the Academy.

A splendid feast has been prepared for theatre-goers this week. Four attractions, teeming with the excellence characteristic of New York productions, will occupy the two places of amusement, and there is a varied menu which cannot fail to please the most fastidious palate. The Mozart Academy, under the management of Mr. Edward Hamilton Cahill, will on to-morrow evening open its season of 1892-93. The house has been put in the best of order, new carpets and curtains add to the beauty of the place, and new sets of scenery will add materially to the attractions yet to come. Mr. Cahill is determined to make to-morrow a gala day, and the decorations will be profuse. Pains and plants will fill niche and corner and appropriate draperies of bunting will lend color to the living plants. The orchestra, under Professor Voelker, will number about fifteen people, and it is the intention of Mr. Cahill to have rendered by the musicians music of a popular but splendid order. He should receive freely the patronage of the public, for he is using every effort to make the Mozart to Richmond theatre-goers what the Lyceum is to the Gothamites.

MR. WARDE'S IDEA.

It was just after the third act of the "John's Mouth" when I found Mr. Ward in his dressing-room last week. He greeted me cordially, a veteran comedian brought me a chair, and in answer to questions the tragedian said: "Have no fear as to the decline of the legitimate drama. The public will always demand it, and there will always be some one to interpret it for them. The farce comedy, the comic opera, the melo-drama rise each year, scintillate, and go out, and the public insidiously turns to the legitimate drama, just as one after a quartet of pate de foie gras and quail turns to the solid piece of roast. It is true, there are but a few interpreting the drama at present. There is Mr. Keane, who is occupying the boards this season; Mr. Hansford, who is producing a young man on the Western circuit of theatres is playing Shakespearean roles. Mr. Henry Irving is, of course, in England. Mr. Downing, I think, has a company this season; and then there is Mr. James and myself. Not many, it is true, but quite enough to know, is progressive, and I believe the time has come when the public will demand of every one who interprets Shakespearean roles scenic effects and accessories which will render the lines of the play more congruous. We are past that time when we can go into a theatre and use the stock scenery there for a presentation of a legitimate drama. All of that scenery is familiar to the local theatre-goer. He has seen the same garden for "Romeo and Juliet," for "Brutus," for a farce comedy, for Marguerite's garden, or for a comic opera. As soon as the tragedian uses that scenery, just that moment he detracts from his success and the success of his interpretation.

"Yes, I hope one of these days to again produce 'Virginia,' but will do so on a scale of magnificence never before attempted. The play, you know, was written by Knowles and arranged by Maeredy, who, to my mind, was one of the best stage mechanics who ever lived. He comprehended fully the entire details of a play and staged it accordingly. Consequently we have to find a proper way to write a play, what a lot of paper would be saved. How much time would be saved, and even the housemaids would be thankful."

Mr. Ward's "cue" had about this time arrived, and I bade him adieu. He is an earnest worker, a splendid tragedian, and the race for honors is close this season between him and Louis James.

THE GREY MARE.

Our theatre-goers will find a delightful exception to the average much-heralded modern comedy in the presentation next Wednesday night at Mozart Academy of Daniel Frohman's Lyceum Theatre success, "The Grey Mare."

True, its idea is purely farcical, but so is the main device of "She Stoops to Conquer," which uses the wholly impossible idea of mistaking a friend's house for an inn and his daughter for a waiting maid. This list might be added



"YOU DO NOT COMPREHEND, DO YOU?"

to indefinitely, but without making the burden of proof appear more convincing. Although "The Grey Mare" is constructed on a purely farcical idea, its treatment is absolutely on the line of high comedy. Its personages are the people of every day life, who act and speak so naturally that the semblance of reality is cast over all they do. The finish and polish of this excellent cast of players never stood out with such unmistakable clearness as in the production of Sims and Raleigh's comedy. So nicely weighed



"THEN YOU WILL NOT MARRY ME?"

and evenly balanced are the laws of cause and effect that the spectators appear to be gazing not upon a mere play, but rather upon a transcript from life. "The Grey Mare" proved an unquestionable success both in London and New York.

The play develops with accumulating liveliness the possibilities—all amusing, that sometimes attach to a lie. A staid

doctor, in order by example to rebuke his intended wife for habitual fibbing, tells an apparently innocent untruth, which involves all the characters in trouble. His fiancée and her married sister are thereby brought into contact with an Irish Colonel, with whom a compromising flirtation had been carried on by the one now married and against the plans of whom they had laid a clever trap. The doctor himself is involved with a neighbor and covered with ridicule, his brother, by trying to assist a third and younger brother in a love scrape is dragged into the circumstantial net, and all because the lie told by the doctor about riding a horse corresponds with an actual ride by the scape-grace youngest brother in escaping from the wrath of the father of the girl with whom he elopes.

GUS WILLIAMS.

The next attraction at the Richmond Theatre is the inimitable and only Gus Williams, Tuesday and Wednesday evenings with a matinee on the latter day. Quaint in his humor, legitimate and neat in his acting methods and the well-known throughout the length and breadth of the land that it is entirely superfluous to describe him further than to say that he is now the only legitimate German dialect comedian out of the American stage. In his peculiar line he has no opposition. The favorite star of this season under the management of Mr. George W. June, who has surrounded him with the very best company of ladies and gentlemen that could be secured. The play he is presenting this season, "April Fool," is described as a musical comedy, brimful of ludicrous situations and novel specialties, prominent among the latter being Ross and Pen-ton, America's foremost travesty artists, and Gertrude Reynolds, who present a novel "April Fool" dance, said to be as sensational as either the "foxy" or "corset" dances. Miss Lillian Elma and Mr. Frank Girard are also prominent in the support.

Mr. Williams presents two distinct characters in "April Fool," one a young man just attaining majority and the other, Professor Krantz, a highly accomplished musician. In the latter role, the comedian introduces his unique piano solo, the rendition of which seldom fails to send his audience into hysterical laughter.

EFFIE ELLISER.

A whole lot of pleasant reminiscences is set in motion by the announcement that Effie Elliser will be seen in a perfect production of "Hazel Kyrle" to-morrow evening at the Mozart Academy. This play is everything when presented by its creators, Effie Elliser, C. W. Coulcock and Frank Weston, but without them, or at least without the presence of Effie's gentle embodiment of Hazel, the public would rather dream of the past than awaken to revival. The singular sentiment which has always hung to this play was what gave it the extraordinary life that it has always had, but this is one instance at least where the play does not transcend the actor.

They must be together. In their united strength, "Hazel Kyrle" ran in New York for more than two seasons, summer and winter, without interruption, and followed with two equally successful years on the road, making one of the most extraordinary successes in American dramatic history, and bringing money and honor to its author, Steele MacKaye, than any of his subsequent and more ambitious attempts.

Continued playing of the same part, however, resulted in nervous prostration and insomnia, and Miss Elliser was ordered to change plays, otherwise she would probably have played "Hazel Kyrle" every season until the present time.

Miss Elliser's company includes the veteran C. W. Coulcock, who will assume his original character of the iron-willed father "Dunstan." Frank Weston, the comedian, who will be again seen as "Pitticus Greene" and other well-known artists.

VERNONA JARBEAU.

The following criticism of the New York Herald shows that Jarbeau has been one of her popularities. "Starlight" will be given at the Theatre Thursday, Friday and Saturday.

After an absence of five years Vernon Jarbeau appeared again before a New York audience at the Park Theatre, which welcomed her warmly, and she was loudly and heartily applauded. She has lost none of her chic, the snip, the Gallic fire, which were her charms in the past. She is the same capital entertainer that left us, to our regret, years ago, and is worthy of a better piece than "Starlight," which is simply a series of amusing confessions strung together to give the star an opportunity to change her costumes, which were many and beautiful.

Miss Jarbeau was on the stage nearly all the time, singing, dancing, working hard and working well, and earning the applause she received. The company is one of the best of its kind. There were thirteen young women in the cast, pretty and well dressed. The singing was warmly received. There were three comedians who were the cause of unceasing merriment.

STUART ROBSON.

October 10th and 11th this celebrated comedian will appear at the Academy of Music in Goldsmith's immortal comedy, "She Stoops to Conquer," the Henrietta, and an extra matinee Tuesday, when the comedy of "Our Bachelor" will be given.

The personal popularity of Mr. Robson, who is the acknowledged leading representative of classic comedy in America, imparts to this engagement more than ordinary importance, which, when supplemented by the actual merit of his plays, the very efficient company with which he surrounds himself and the lavish manner of embellishing his productions, cannot fail to make the occasion really brilliant.

WILLIAM AND MARY COLLEGE.

The one hundred and ninety-ninth session of this college opens October 6, 1892. The unparalleled prosperity of the institution during the last four years proves the wisdom of the Legislature in taking it under the State auspices. Many of the public schools are now conducted by graduates of the institution, through whom the benefits of the college course are imparted to thousands of the children of the Commonwealth. The faculty consists of seven professors, with three assistants, all of whom were selected on the high character of their recommendations. The course extends through the highest grades of university instruction, while there is a separate chair for instruction in the history and art of teaching. The climate of Williamsburg is exceptionally healthy, the altitude of the place equal to that of Richmond and the environments are full of associations calculated to inspire the youth to lofty purposes.

CITIZENS' BUILDING AND LOAN ASSOCIATION.

At Thon's Hall, Seventeenth and Main, the Citizens' Building and Loan Association, No. 8, has been organized with the following officers: President, J. W. White, of J. W. White & Brother; Vice-President, J. W. Becker, superintendent Union News Company; Secretary, Charles A. Schmidt, of C. A. Schmidt & Co.; Treasurer, C. C. Thon, of Seventeenth and Main streets; Trustees: Charles J. Schmidt, with Charles T. Davis, John W. Gilman, A. C. Wortham & Co.; George Sorg, of Wheeler & Wilson Sewing Machine Company; Directors: The above and Thomas M. Hiltz, auditor Chesapeake and Ohio railroad; Major T. Conner, of Union depot; Frank T. Sutton, of Sutton & Co.; W. A. Snider, of Simmons Bank Book Company; George H. Richardson, with J. W. White & Brother. This Association expects to start with about 5,000 shares of stock. They will meet at Thon's Hall and will be open for business by the 1st of November.

A Walk Ends in Matrimony.

Mr. Louis A. Walton and Miss Lila R. Jones went out for a stroll last Wednesday afternoon, and while on their walk they decided that single blessedness had lost its charm, and they proceeded to the residence of Rev. J. B. Hinton, pastor of Pine Street church, where they were married. The bride is the

daughter of an esteemed citizen, Mr. Benjamin F. Jones, and is quite a charming brunette of many estimable qualities. The groom is a son of Policeman T. A. Walton, and is highly esteemed by those who know him. The happy couple have the best wishes of a host of friends for their future happiness.

VIRGINIA BOOKS.

The additional contributions received last week for the World's Fair collection of Virginia books are as follows: J. DeR. Blackwell, "Poetical Works," 1879-'84, 2 volumes. Moncure D. Conway, "Pine and Palm," 1877.

John Estlin Cooke, "Life of General R. E. Lee," 1871.

George F. Holmes, "New History of the United States," "First Lessons in English Grammar," "Grammar of the English Language," New First, Second, Third, Fourth and Fifth Readers.

Mr. Burton Harrison, "Flower de Hundred," 1890; "Anglomaniacs," 1890; "Daughter of the South," 1892.

Peyton H. Hoge and Howard R. Bayne, "Travels of Igo and Alter," 1873.

W. H. W. Moran, "From School Room to Bar," 1892.

Margaret J. Preston, "Beechbrook," 1890.

C. S. Venable, "Easy Algebra," "High School Algebra," "Geometry," "Notes on Solid Geometry," "Practical, New Elementary and Mental Arithmetic," 1840.

Mr. M. M. Webster, "Pocahontas," 1840.

H. M. Wharton, "Pulpit, Pen and Platform," 1890.

Joseph T. Wilson, "Black Phalanx," 1892.

Mrs. Kate Tannatt Woods, "Fair Maid of Marbledale," 1883.

The collection thus far made, comprising more than 200 books and pamphlets, together with all contributions received during the ensuing week, will be displayed at the Exposition of the Virginia State Agricultural and Mechanical Society at Richmond, Chicago next year. The State is intending contributors may leave with the attendant any volumes or may register their names and addresses with a list of such volumes as they propose to contribute.

No effort will be spared by the officers and members of the board of managers and of the auxiliary board to complete during the next six months a full representative collection of the works of Virginia authors and books relating to Virginia for display in the library-room of the Mt. Vernon building at the World's Columbian Exposition at Chicago next year. At the close of that Exposition it is proposed to have the entire collection returned here and permanently preserved in the new State library building. Secretary Morton desires that the press of the State will aid in this project by commending this most praiseworthy effort.

Another Liquor and Opium Cure.

The Virginia Vegetable Liquor and Opium Cure is about to establish a sanatorium in this State and will open a retreat in this city October 17th. I asked a Richmond man yesterday who is interested in the matter what the cure was. He replied that it leaves the patient physically, mentally and chemically unable to go back to drink or drugs and permanently brighter and stronger in all his powers.

Deafness Can't be Cured

by local applications, as they cannot reach the diseased portion of the ear. There is only one way to cure deafness, and that is by constitutional remedies. Deafness is caused by an inflamed condition of the mucous lining of the Eustachian tube. When this tube gets inflamed you have a rumbling sound or imperfect hearing, and when it is entirely closed deafness is the result, and unless the inflammation can be taken out and this tube restored to its normal condition hearing will be destroyed forever. Nine cases out of ten are caused by catarrh, which is nothing but an inflamed condition of the mucous surfaces.

We will give one hundred dollars for any case of deafness (caused by catarrh) that we cannot cure by taking Hall's Catarrh Cure. Send for circulars free. F. J. Cheney & Co., Toledo, O. Sold by druggists. Seventy-five cents.

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CROCKERY AND GLASSWARE.

500 Damaged Cups and Saucers, 5c.

500 12-ounce Breakfast Plates, 3c.

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150 Tankard Pitchers, bargain at 50c., go to Monday at 31c.

12 10-piece Porcelain China Decorated Dinner Sets, bargain at \$18.00, price Monday, \$12.00.

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There is a pronounced change in dress materials for this season; extreme novelties that are rich and elegant in appearance, at the same time possessing unusual wearing qualities. We note some of the most popular weaves:

WOOL BENGALINE.—This is a rich all-wool material with heavy ribs, self-colored ground, with tiny colored silk spots thrown out on the surface.

CHANGEABLE BENGALINE.—This material is all wool, has heavy cords, woven in two shades, thus presenting a beautiful Chameleon effect.

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A fine Clay Diagonal Jacket, full silk lining for mourning, at \$13.50. Long Newmarkets, with military capes, in a variety of effects, and in light weights for fall wear, at \$10 to \$15. A full line of dolman-shaped wraps for ladies who do not want a jacket, made in oakscrew, diagonal and chevrons, from \$10 to \$30. We only ask an inspection of our stock in our new store, and we feel assured you will be pleased.

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We will show on Monday a line of Handsome Wool Bengalines, 42 inches wide, at \$1.25 a yard.

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